

CHAPTER 2

Toward a Social Theory of Musical Identities

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IN THIS ARTICLE I ADDRESS THREE QUESTIONS: What is meant by the notion of ‘musical identity’?, How are musical identities formed?, and What are the responsibilities of music educators in terms of shaping musical identities? Throughout, my purpose is to show the social nature and complexity of musical identity and the crucial role that music teachers can play in intervening in the process of identity formation.

This argument is prefaced on assumptions that musical identities are multiple rather than singular and no particular identity is the most desirable. In a world of “multiplicities and pluralities” in which people from many different ethnic, religious, linguistic, and other cultural backgrounds dwell together, sharing common beliefs and practices and diverging from different others, some way needs to be found to enable a civil society in which humankind can dwell in peace and happiness.¹ It presupposes societies that, in our time at least, are often diverse, and cultures in which there is a need to cope with barriers, suspicions, and hostilities between individuals and groups that can readily arise without the means to negotiate them peacefully. In Seyla Benhabid’s view, following Václav Havel, rather than an “epidermis” that overlays often deeply held differences, cultures need to be negotiated in ways that support civil discourse and the freedom to disagree with others.² As one important site of this struggle, education is at the center of cultural transformation as it also needs to prefigure the society that is desirable.³ To this end, music teachers, especially those in publicly supported schools, cannot avoid, indeed need to embrace, their political and cultural as well as musical roles of transmitting, shaping and re-shaping beliefs and practices from the past. My theoretical observations are necessarily philosophical in that they ask questions about how things ought to be.

What is meant by the notion of musical identity?

The matter of musical identity has been an important focus of sociological studies in recent years.⁴ These studies typically describe various musical groups, their symbolic interactive referents, that is, the way in which they make musical and other meanings as they do what they count as their music, and the roles and structures evident in ways they interact in the making and taking of music whether it be creating, performing, producing, distributing, or listening. Such descriptive studies of the assortment of differing specific musical-social groups within a particular society show how people associate themselves with particular musics and are, at least, partly defined by them.

The notion of identity is itself a complicated construct. At its most self-evident, it is used to define who we are. This construct is both psychological in its emphasis on who I think I am in the sense of distinguishing myself from others and social in its focus on a collective sense of the particular groups

with which I am associated or by which I am defined – a sense, if you will, of we as being a group distinct from other groups. Inevitably, there is a slippage between the word “identity” and the word “self”. Karen Hanson notes the necessity of a social frame within which one imaginatively constructs self. The possibilities of self-deception or self-interest, for example, imply that one’s own sense of self may be disjunct from how others view one.⁵ Notions of who I am or who we are are therefore fraught with discontinuities and differences in perceptions between what I or we might think I am or we are and what different others think I am or we are. And since self (and presumably a sense of self-identity) are only partly revealed to others, we cannot be sure whose perceptions are reliable or valid in constructing identity. Since my assumptions of who I think I am or of my own sense of self are based on my own history, beliefs, attitudes, and practices cultivated throughout a lifetime, they are inevitably biased, intuitive, and subjective, or as Edward Tiryakian puts it, they constitute my own “Assumptive Frame of Reference” (ASR) which is socially as well as individually constructed.⁶ I am unsure that even in middle age I can articulate my own sense of self fully, or that I am even entirely or completely aware of whom I am to be sanguine about explaining definitively my own sense of self. Rather, it seems that as I live my life, I am conscious of a changing awareness of what is important to me and who I am. And this reality is one reason why people philosophize, in order to better know themselves. For this reason, Hanson’s astute observation of the “self imagined” prevents me from being very sure at all that I (or anyone for that matter) can ever come to a comprehensive or objective understanding of self or how it is distinguished from others, especially since it is an imaginary, a figment of felt ideas. Susanne Langer might describe my musical expression of self as a “myth” – a sort of narrative that begins in dream and carries meaning that is intuitively and imaginatively apprehended and not readily accessible to scientific or empirical investigation.⁷

The notion of identity also risks distinguishing and bifurcating self and others in ways that separate one person or group from another thereby potentially balkanizing society into constituent factions that make it difficult to achieve the common good. Notions of identity potentially conjure up binaries or dualities of inner and outer, self and others, subjective and objective.⁸ In our time, one may be especially wary of such dualistic thinking when it assumes hard-and-fast characterizations in which the “things imagined” are taken to be isomorphic with the “things actual”. One’s assumptions, beliefs, attitudes, and mores shape what one perceives, imagines, thinks, and practices. Who one imagines one is, and who others think one is may be different, the degree and manner in which one is identified with groups differs, and it is difficult to speak of collective identity definitively. Rather,

at best, it seems to be a construct hedged about with caveats and notions of us and them, or self and other that are inevitably fictitious—constructs of imagination, inevitably interconnected and fuzzy. They are weak syndromes at best.

A further dilemma arises in distinguishing between self and others, individually and collectively, using categories that are social as they are also psychological. For example, people tend to make distinctions based on gender, race, ethnicity, social class, wealth, religion, color, or sexual orientation among a host of barriers that are erected by others or oneself consciously and unconsciously. Rather than being objective measures, these categories are often stereotypical caricatures, short-hand or reductionistic ways to describe what are inevitably complex distinctions. There is a slippage between these categories and the acquisition of a moral valency driven by value judgements that underlie estimations of often imperfectly understood apparent differences. With color, for example, whiteness still trumps blackness in many societies, notwithstanding declared colorblindness in the prevailing political system.⁹ All these distinctions are inevitably institutionalized, whether through organizations devoted to the interests of particular religious and moral persuasions, or through means of separating people on the basis of economic resources as is done in creating enclaves of the wealthy, schools for the economically privileged, and often by default, public schools for the poor or those unable to afford expensive private education. And as a member inevitably if not entirely voluntarily of particular societal institutions, each individual's perspectives are shaped through lifelong association with others of more-or-less like mind and action. Even as sociologists after Theodor Adorno attempt to categorize groups structurally, functionally, and symbolically, in value-neutral ways, subtle value judgments remain.¹⁰ For example, John Shepherd cannot escape his academic, middle-aged, white, Western classically trained roots, even as he attempts to even-handedly represent Western classical and African-American musics, just as Lucy Green cannot escape her background, training, and experience as she attempts to describe faithfully the musical education of English garage bands and school music programs.¹¹ The perceptions of both researchers are shaped partly by their frames of reference and these perceptions are molded socially as much as psychologically. Even the social researcher cannot escape her or his position within a particular social system, and what she or he perceives is a function of that position. When Christopher Small describes the concert hall, he cannot escape his own musical history and persona, any more than he can avoid those institutions that might not embrace him as the scholar-musician-educator-writer he is.¹² As an outsider, in some sense, to the events to which he bears witness, his particular position within or without the

musical system he describes inevitably puts him at odds with many of its most ardent practitioners: those performing musicians who have bought into the present system and view it as committed participants.

It is also important to examine identity developmentally, not just in childhood, youth, and young adulthood but into the later stages of maturity, middle age, and old age. Identity may be more malleable and uncertain in childhood and youth and less malleable and more certain in maturity, still, the aim of education ought to be towards preventing atrophy and fossilization, widening understanding, bringing greater knowledge of self and others, and prompting exploration and new and different visions throughout life. There is just as great a need for a sense of wonder and awe towards the end of life as at its beginning, and the only way of ensuring this possibility is to arrange opportunities for changes in commitments and allegiances even in later life. The hunger for these opportunities is demonstrated in the success of the New Horizons band movement and Elderhostel programs for seniors in North America and elsewhere. And if educators are doing their job effectively, identities, musical and otherwise, are matters concerning the entire human life cycle and these issues also need to be addressed in a theory of musical identities.

How are musical identities formed?

Allowing that the notion of “identity” is itself an imaginary construction, an ambiguous, fuzzy, and complex notion that is subjective and objective, individual and collective, normative and descriptive, malleable and committed, dynamic and static, how shall we conceive of musical identities and their formation? A short answer to this question is that music both *shapes* and *reflects* our sense of self and others; music and identity are in reciprocal relationship. Music shapes identity through its tendency to influence beliefs and practices through repeated instruction and osmosis, practice and participation, example and imitation, and reflection and sensibility.¹³ From ancient times, it has been believed that music can be used for didactic purposes, to teach beliefs, values, mores, and practices. Plato thought that music sank “deep into the recesses of the soul” and Aristotle who took a different view of music education saw its value as more than mere technical prowess and fulfilling important social purposes in training the young even though he was hard pressed to explain exactly why it was important.¹⁴ Even John Locke, among the least enthusiastic for musical instruction in general education, saw some value in dancing, in movement to music for social and thereby utilitarian purposes.¹⁵ And there has been a remarkably resilient societal belief throughout history that music, as an element of culture, is important in preparing young people to live productive

and civilized lives, whether here (or in the hereafter as has been the objective in religious schools).¹⁶

Likewise, music also expresses one's identity and gives voice to one's hopes, dreams, aspirations, and criticisms of the *status quo*. Recent scholarship has focused on the ways in which it achieves this purpose through the musical constructions and practices themselves as well as the expressed beliefs about it by its practitioners.¹⁷ Here, the sheer diversity of identities comes to light, even within a particular country such as the United States, where identities are construed in terms of gender and ethnicity among a host of other categories. And music gives voice to those who otherwise might not be heard within a particular society or state.

Concerning the impact of groups on individual constructions of identity, I have borrowed and extended Georg Simmel's and K. Peter Etzkorn's notions to construct my own view of "spheres of musical validity" as a description of the socio-musical groups that form around particular musics.¹⁸ These groups arise around shared beliefs and practices that shape particular expectations and value systems concerning how people ought to think, believe, and behave. They have powerful normative connotations as they also become formalized and institutionalized over time. People may be in different relation to various spheres at the same time, and spheres may overlap. A person may be identified with one or more spheres and her or his identity can be described in terms of several groups and institutions, not just one. For example, today it is common to find classically trained musicians who also enjoy rock, blue grass, jazz, or vernacular or classical traditions identified with other cultures, such as North Indian classical, Indonesian gamelan, or various African drumming traditions. Western classical concert-goers may be just as interested in compositions of computer game music and film music that is designed to be seen as well as heard as they are in traditional orchestral compositions.¹⁹ People are both defined by and define themselves and others in relation to the groups of which they are a part. These definitions are expressed as beliefs, stereotypes, values, attitudes, prejudices, actions, and practices that are attributions and mis-attributions of the beliefs and practices of others within one's sphere(s) of validity or other spheres that one does not count (or is counted by others) as one's own.

Symbolic constructions provide ways in which people relate with each other and with the musics they practice or enjoy as listeners. Lucy Green argues that these symbols seem to inhere in the music and delineate or refer to things outside it; they can affirm, alienate, or otherwise create unsettling ambiguities and uncertainties.²⁰ I am more comfortable seeing inherent and delineated distinctions as dialectically interrelated rather than dichotomous – a view with which Green might agree. Musical symbols arise

not only in terms of the structures and functions of the music and musicking itself as in the other things to which those beliefs and practices are related. Understanding these symbol systems is a function, at least partly, of one's membership or otherwise in a sphere of musical validity. Since one's position in a social-musical group impacts what one knows of self and others, and musical structures, functions, and delineations are likewise, at least partly, socially construed, it is likely that one's interpretation of music is also a function of one's position in the group. This also means that how one interprets another's music is also likely to be incomplete or inaccurate if one is not also an adherent to or exponent of that music. Such misappropriations are evident, for example, in Shepherd's interpretations of what young girls see in the music to which they listen and with which they identify, and in criticisms of popular musics undertaken by classical music aficionados.²¹ This reality makes it very likely, as Clifford Geertz observes, that anthropological "thick descriptions" of events that are far from an observer's own realities and lived experience are translations or transcriptions, an attempt to "see into" and "grasp" the meanings of what others think and do in the hope of interpreting those constructions to others for whom these cultural beliefs and practices may be foreign.²² As Adam Kuper observes, such ethnographic renderings are ultimately poetic and the observer's interpretations cannot necessarily be taken to be objective and final truth.²³ An observer intervenes between particular events and her or his audience to shape what is observed within her or his particular frames of references. Not only does one see selectively, but knowing what to make of what is observed is likewise very individual and prone to errors of interpretation (at least from the perspective of practitioners and exponents of this particular tradition).²⁴

There is also the problem of the level of integrative analysis or generality through which one examines musical identities.²⁵ One perceives a situation differently depending on whether the evidence is examined historically, societally, culturally, socially, institutionally, psychologically, or physiologically. The idea that these levels of generality are nested such that those higher levels also presume more specific levels beneath them suggests, for example, that a socio-cultural analysis also presumes more specific notions of institutions, groups, and individuals, each evidencing psychological and physiological interactions with music. The particular disciplines that frame these inquiries provide lenses on the phenomenal world that differ in emphasis and in the particular ways in which generative issues and research questions are cast. Regarding institutions, for example, much depends on their particular stages of development, for example, whether at formation, expansion, maturation, regression, rejuvenation, truncation, or cessation – stages that I have described with regard to British choral ensembles

historically.²⁶ And however one sees social events from whatever philosophical perspective, be it phenomenological, analytical, deconstructionist, existential, structural-functional or symbolic interactionist, one is bound to find what one is predisposed to find. The theoretical constructions that drive the analysis, deconstruction and reconstruction of beliefs and practices provide the frames of reference that render some things visible and others invisible. For this reason, my own dialectical penchant may be helpful in keeping the field in view as broad as possible while also creating problems of its own. Still, the very ways in which I construe music and identity dialectically affects the sorts of questions that emerge, what I may or not notice, and how I respond to the evidence I uncover.

It is likely, then, that musical identities are formed in many of the same ways as other elements of identity emerge, both forming and expressing that identity, and that the factors that are identified as constituent elements in identity formation reflect the observer's own frames of reference described in many different ways. What is clear, here, is that not only is the notion of musical identity ambiguous, but so too are the ways in which it is formed or studied. And these considerations only compound the problem of musical identity.

What are the responsibilities of music educators in shaping musical identities?

Since identity, particularly musical identity, whatever this is, is a social phenomenon, it must be amenable to social influences. In *In Search of Music Education*, I spelled out some of the ways in which teachers can go about the work of music education as it is variously practiced around the world and I briefly reprise them here. For example, *training* relies on the acquisition of skills and techniques, on drill, and the importance of repetition and practice as one gains mastery of the particular musical beliefs and practices.²⁷ This word is very problematic, requiring the possibility of a range of skills from habits to critical thinking skills, as Vernon Howard plots them, along a continuum from elementary to proficient levels of mastery as exhibited by professional exponents.²⁸ Also, notions of imaginative improvements throughout the process of practice contradict notions of practice as "mindless drill"—something that Howard is at pains to underscore.

Schooling construed both literally and figuratively describes the program of instruction in moving from a novice to a professional exponent of a musical practice.²⁹ This notion emphasizes the discipline that is needed in coming to know a particular set of beliefs and practices that comprise a musical tradition.

Eduction refers to the notion of “bringing forth” the potentials that the student already possesses, much as a gardener might cultivate plants.³⁰ Often interpreted positively by such writers as John Dewey and Shinichi Suzuki, much depends on the teacher’s efforts in providing the environmental conditions in which the student can flourish.³¹

Socialization refers to the notion of the social means whereby each social group ensures that all the new members of a group are brought into conformity with its expectations, beliefs, values, mores, and practices.³² This process may be both didactic, in the sense of procedures developed to formally transmit knowledge and wisdom from the past, and informal, as the group practices its beliefs in a host of ways and where what is learned is gained idiosyncratically as a result of “undergoing” the group’s activities.

Enculturation is construed even more generally in terms of the ways in which the young come to know and be exponents of the full range of elements that comprise a culture, including its religions, languages, myths, politics, artistic traditions, ways of organizing society, and gaining a livelihood.³³ When cultures come into contact, as they often do, issues of acculturation and conflicts between and among cultural traditions and institutions also arise, and music is seen as a part of life.

As I argued in *In Search of Music Education*, these are only five of the various ways in which education may be conceived. Those that I have identified are clearly interrelated as one potentially impacts another, sometimes in tension even in conflict with each other, and dynamic since they continue over the entire life cycle from birth until death. Their ongoing operation within musical groups and institutions suggests that interventions can occur in any of these ways. For example, a singer may return to singing in later life and undergo a process of re-training the voice. A European may come in contact with other cultures later in life, as did Ravel and Dvorak, thereby changing the nature of their musical identities as expressed compositionally. Since musical learning is a life-long process, it is possible that musical identities, whatever these are, may need to be constructed dynamically and viewed as in the midst of “becoming.” Seeing identities statically can provide a snapshot of the present but the music teacher’s interest also needs to be in their dynamic character, in the sense of taking into account and developing potentialities.

A second thing that may be said about musical identity is that it is influenced by a variety of societal institutions that are formative in generating and sustaining spheres of musical validity. These include various agencies of musical education such as family, religion, politics, music profession, and commerce.³⁴ To briefly reprise these “developers” of social-musical groups, *family* needs to be taken literally and figuratively to refer to one’s clan with whom one is identified as a member, be it a nuclear family, an extended tribe,

or a group of military recruits learning the "tribe's" chants and identifying songs and dances. *Religion* refers to one's spiritual path or faith tradition described not only in terms of the world's "great" traditions, but also in terms of loosely knit and localized groups whose beliefs and practices are quite limited in reach, and around the beliefs of which, organized systems of practices are to be found. *Politics* refers to the system of governance whereby the public is organized, evidencing an array of possible types of systems and from large to small and from complex to simple arrangements and institutions. *Music profession* refers to the collective ways in which musicians are organized be they the musicians unions, conservatories, opera houses, or orchestras. And *commerce* refers to the ways in which people organize their trading and distributing networks ranging from money to barter economies and from multi-national corporations and international distribution networks to locally driven and even subsistence economies.

Each of these institutions seeks to build, enhance, maintain, restore, or otherwise survive and thrive, and it intervenes actively to shape the identities of its adherents. Commercial interests may not manipulate entirely the musical tastes of consumers, but neither are they neutral. Business people produce what they think, hope, or expect their clients and consumers to purchase; their mission is to package, market, and advertize their products in ways that enhance corporate profits. Likewise, religious, professional, familial and political institutions intervene to shape the identities of their adherents. For example, through its cathedral choir schools, the Church of England seeks to shape the musical expression of its liturgy in similar ways to those employed for centuries under the auspices of the Roman *schola cantorum*. Western classical music institutions such as conservatories, opera houses, orchestra halls, and choral societies likewise develop projects to develop audiences for this music. Nor are state institutions whatever their persuasion benign in their advocacy of projects that develop the sorts of citizens appropriate to their particular social and political values; the flourishing of Hungarian nationalism invoked in the Kodály approach or democratic egalitarianism fostered through multicultural approaches to music education presently in vogue are cases in point.

What is not at all clear in music education internationally are the particular ends towards which music education *should* be directed and the particular identities that ought to be constructed. Since music educators have been among the leaders in movements towards public support of general education, it is important to ask whether music teachers are in the position to help shape musical identities of the young, in particular, and if so, what ought to be the ends of music education.³⁵ Charlene Morton has forwarded Martha Nussbaum's view of cosmopolitanism citizenship as one important end of

music education.³⁶ She suggests that the purpose of musical education ought to be about pushing back the borders of ignorance and enabling the young to enter more fully and empathetically into the musical experience of others around the world. This is certainly one important objective, but it cannot be all that music education should be about and for. If music education is seen as transforming in its impact on those who participate in the instructional process, then surely, music education should be partly about unsettling the taken-for-granted, and interrogating ideas and practices that have been accepted uncritically.

Nor is it to be expected that identity construction is always a painless process, of simply building on what is already there. Sometimes, education may necessitate the destruction of assumptions, beliefs, and practices where they turn out to limit and stunt continued growth.³⁷ Such destruction and rebuilding is a sometimes frustrating, even painful process, but without such moments of pruning and reshaping, one cannot necessarily develop skills, techniques, understandings, and attitudes that will enable a further broadening and deepening of musical understanding.

There is also the necessity of practicing without which students cannot progress very far.³⁸ It is sometimes difficult to learn an instrument, to persevere in the face of musical challenges as one strives to develop an excellent instrumental technique, to learn to hear music and sight sing it, and to understand the rich possibilities of musical timbre. It would be far easier and even more enjoyable for those teachers who are lazy and do not care to invest effort in the musical development of their students to expect less of their students, to leave them where they are enjoying the music they already love than to pursue a broader musical understanding even of things that may not come easily or that they do not immediately like. Yet if I have succeeded in persuading my students to expect more of themselves, to experience the sheer delight that results from having successfully stretched oneself to accomplish what one never realized was possible, I have done more for my students' long term development than if I am content to leave them where they are when I first encounter them. They may not share my particular musical taste – this is not my aim – but they may come to expect more of themselves in regard to whatever musics they pursue for themselves.

I think of Donnie, a lad whom I taught music when he was in his mid-teens during some of my first years as a music teacher. He was one of the most gifted musicians it has been my privilege to teach – a talented singer, guitarist, arranger, and now producer of popular artists. When I sat down with him at the console of his recording studio some months ago to listen to some tracks he had laid down, I was struck by the artistry he had demonstrated in crafting the cut that won a national award as an outstanding new

song, and amazed that he credited what we had accomplished in his high school music program as a basis for what he has become musically. What had we done in his music program? For three years we had studied choral music together, a rich repertoire of some of the best literature I knew, classical and popular, but all performed in the same quest for the best in intonation, clarity of diction, blend, appropriate style, and professionalism in performance. Did we work hard at perfecting what we sang? Yes, we did. There was no distinction in the minds of my students between the value of the various pieces we sang whether they were classical or popular. We were all moving beyond the known towards the unknown. That that took discipline, effort, and sometimes drudgery to get things right. This “stretch” was what Donnie seemed to have remembered. And now, he is still extending himself artistically in his chosen medium and taking his music in an entirely different direction than I might have envisaged him doing.

This dynamic sense of musical “becoming” in which one develops or atrophies musically throughout one’s life occurs against the backdrop of a society that may be changing at different rates. Pitirim Sorokin points to the movement he observes over long cycles of hundreds of years between societies that he terms “ideational” (that is, oriented towards tradition, where values are more-or-less agreed upon and understood to be universal, and change is slow), and “sensate” (oriented towards change, where there is great disagreement about values and the speed of change is rapid).³⁹ It is not necessary to buy into his theory in entirety to grant, as some observers believe, that the present societal milieu in North America evidences sensate characteristics.⁴⁰ The rapidity of change and disagreement about values impacts how one sees oneself and others see one. In a time of less agreement concerning values, one may be more conflicted concerning the relative merits of one’s own identity, musical and otherwise, and music teachers may have more difficulty in agreeing on what the ends of music education should be than they can during periods of less change orientation and greater shared values. The very nature of the societal backdrop against which identity construction and reconstruction takes place can present particular challenges to music teachers of our time. Still, teachers need to come to their own visions of how they believe they should intervene in the identity construction of young and old alike, because whatever they do, they will be having an impact on the students in their charge.

My own philosophical approach to the dilemmas that teachers face in this regard is towards providing them with some conceptual tools and practical capacities to make decisions and choices about the options that they have. Thinking dialectically prompts them to analyze a range of sometimes conflicting possibilities and to resist prematurely foreclosing their options

before they have critically and carefully considered what they should do. Teachers need to be involved in making the critical decisions that impact their work and its success with their students. They need to be empowered to understand that in our time of multiplicities and pluralities, their interventions are important in helping to broaden the musical horizons of their students, deepen their understandings, and sharpen their technical skills. Their choices and actions have the potential to re-shape the musical selves of their students, challenge what has been taken for granted, unsettle complacency, and inspire and assist students to do things they would not have dreamed musically possible.

Summary

In sum, I have suggested that the notion of identities, musical or otherwise, is problematic, and that it is more feasible that one should speak of identities in the plural than of identity as a singular or unitary phenomenon. If one could say what this is, and I have suggested reasons for being somewhat skeptical about too clear a distinction and opting, rather, for the notion of a weak syndrome, I have shown that musical identities are shaped through a variety of means. I have suggested that since they are dynamic and in a state of “becoming” and social constructs, music teachers have important roles to play in intervening in the identity formation of their students. A cosmopolitan approach can be melded with other attitudes and values that, taken against the context of the present nature of societies, come with their own challenges. Still, even at a time of pervasive change and despite an often widespread agreement about what the ends of music education ought to be and the particular identities that need to be formed, it is important for teachers to develop their own commitments, irrespective of whether or not they are widely shared. As my story of Donnie illustrates, the teacher’s most important work can be in inspiring and supporting students, with the expectation that they reach beyond the familiar and the easy and develop values that will stand them in good stead in whatever musical traditions they take up. It may be that the teacher’s most important intervention can be in showing students how to learn rather than what to learn and in providing experiences that demonstrate the joys that come when one practices regularly and perseveres in crafting one’s art. These philosophical issues arising out of a manifestly social theory of musical identities are especially important for music educators in raising questions about how to design instructional strategies that are transformative and impact significantly on the ways in which they and their students see themselves.

Notes

¹ See Maxine Greene, *The Dialectic of Freedom* (New York: Teachers College Press, 1988), chap. 4. This idea of the pursuit of happiness as a right is enshrined in such political documents as the Declaration of Independence of the Thirteen Colonies, July 4, 1776. The argument is pluralistic rather relativistic since pluralism requires the exercise of imaginative insight, understanding, and empathy in coming to know different others whereas relativism in its strong form requires no such ethical stance. For an excellent discussion of this distinction, see Isaiah Berlin, *The Crooked Timber of Humanity: Chapters in the History of Ideas*, ed., Henry Hardy ([1990]; repr., Princeton, NJ: Princeton University Press, 1991), especially 10, 11, 80, 81.

² Seyla Benhabid, *The Claims of Culture: Equality and Diversity in the Global Era* (Princeton and Oxford: Princeton University Press, 2002), vii.

³ Henry A. Giroux, *Border Crossings: Cultural Workers and the Politics of Education* (New York: Routledge, Chapman and Hall, 1992), passim, also views teachers as “cultural workers.”

⁴ On music and identity, see, for example, Andy Bennett, *Popular Music and Youth Culture: Music Identity and Place* (Basingstoke: St. Martin's Press, 2000); Philip Brett, Elizabeth Wood, and Gary C. Thomas, eds., *Queering the Pitch: The New Gay and Lesbian Musicology* (New York: Routledge, 1994); Marcia J. Citron, *Gender and the Musical Canon* (Cambridge: Cambridge University Press, 1993); Martin Clayton, Trever Herbert, and Richard Middleton, eds., *The Cultural Study of Music: A Critical Introduction* (New York and London: Routledge, 2003); Lucy Green, *Music, Gender, Education* (Cambridge: Cambridge University Press, 1997); Cameron McCarthy, Glenn M. Hudak, Shawn Miklaucic, Paula Saukko, eds., *Sound Identities: Popular Music and the Cultural Politics of Education* (New York: Peter Lang, 1999); Susan McClary, *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota Press, 2002); Mark Anthony Neal, *What the Music Said: Black Popular Music and Black Public Culture* (New York: Routledge, 1999); Ronald Radano and Philip V. Bohlman, eds., *Music and the Racial Imagination* (Chicago: University of Chicago Press, 2000); Derek B. Scott, *Music, Culture, and Society: A Reader* (Oxford: Oxford University Press, 2000), especially parts II and III; John Shepherd, *Music as Social Text* (Cambridge: Polity Press, 1991).

⁵ Karen Hanson, *Self Imagined: Philosophical Reflections on the Social Character of Psyche* (New York and London: Routledge, 1986), chap. 4, sketches difficulties concerning self inherent in such aspects as self-interest, self-deception, self-knowledge, and egocentrism that color our perceptions of self and other.

⁶ Edward A. Tiryakian, "Sociology and Existential Phenomenology," in *Phenomenology and the Social Sciences*, vol. I, ed., Maurice Natanson (Evanston, IL: Northwestern University Press, 1973), pp. 187-222.

⁷ Susanne K. Langer, *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art*, 3rd. Ed. (Cambridge MA: Harvard University Press, 1957), p. 245, writes that "Music is our myth of the inner life – a young, vital, and meaningful myth, of recent inspiration and still in its 'vegetative' growth." She also notes that the purpose of myth is "philosophical" in the sense that when one begins to search for the facts underlying the myth, one has begun to cease thinking mythically; irrespective of its grounding in fact, a strong emotional attachment to the myth remains. See Langer, *Philosophy in a New Key*, pp. 201, 202.

⁸ To some extent, as Hanson in *Self Imagined* notes, this is unavoidable, since a sense of self necessitates being able to step out of or away from one's self, or to objectify or characterize self imaginatively.

⁹ For example, within J. R. R. Tolkien's *The Lord of the Rings* (London: George Allen and Unwin, 1954, 1955), whiteness is associated with good and blackness with evil.

¹⁰ Tia DeNora, *After Adorno: Rethinking Music Sociology* (Cambridge: Cambridge University Press, 2003).

¹¹ Shepherd, *Music as Social Text*; Lucy Green, *Music on Deaf Ears: Musical Meaning, Ideology and Education* (Manchester: Manchester University Press, 1988); Green, *Music, Gender and Education* (Cambridge: Cambridge University Press, 1997); Green, *How Popular Musicians Learn: A Way Ahead for Music Education* (Aldershot, England; Burlington, VT: Ashgate, c. 2001).

¹² Christopher Small, *Musicking: The Meanings of Performing and Listening* (Hanover and London: Wesleyan University Press, published by University Press of New England, 1998). In many ways he is similar to Percy A. Scholes, an important force for musical education in the early part of the twentieth century yet never a part of the English musicological or music educational establishments, or like Bernarr Rainbow, never holding a principal professorship notwithstanding his place as one of the prominent historians of European music education of his time. Rainbow's role as contributor to the history of music education articles in *The New Grove Dictionary of Music and Musicians*, ed., Stanley Sadie (London: Macmillan Publishers; Washington, D.C.: Grove's Dictionaries of Music, 1980) edition indicates the esteem in which his scholarship was held by the musicological community.

¹³ For a discussion of each of these elements, see Estelle R. Jorgensen, *Transforming Music Education* (Bloomington, IN: Indiana University Press, 2003), pp. 101-108.

¹⁴ For a comparison of their approaches for music education see Jorgensen, "On Music Education as a Political Enterprise," *College Music Society Newsletter*, May 1992, 1+.

¹⁵ John Locke, *Some Thoughts Concerning Education; and, Of the Conduct of the Understanding*, eds., Ruth W. Grant and Nathan Tarcov (Indianapolis: Hackett, 1996) notes that while music can be a waste of educational time, dancing imparts grace, manliness, and confidence.

¹⁶ Estelle R. Jorgensen, "Justifying Music in General Education: Belief in Search of Reason," *Philosophy of Education*, 1996, ed., Frank Margonis (Urbana, IL: Philosophy of Education Society, 1997), pp. 228-236; Jorgensen, "Justifying Music Instructions in American Public Schools: An Historical Perspective," *Bulletin of the Council for Research in Music Education*, no. 120 (Spring 1994) pp. 17-31.

¹⁷ While writers on musical identities (see, note 4 above) have focused on constructs grounded in aspects such as social class, gender, race, ethnicity, and musical tradition, other affiliations merit further investigation, for example, age, religion, politics, and commerce.

¹⁸ Estelle R. Jorgensen, *In Search of Music Education* (Urbana, IL: University of Illinois Press, 1997), chap. 2.

¹⁹ For example, Nubuo Uematsu's music from the *Final Fantasy* video game series was featured at a sold out performance by the Los Angeles Philharmonic Orchestra in Walt Disney Concert Hall, May 10, 2004, in a program entitled "Dear Friends...Music From *Final Fantasy*." See <http://www.square-enix-usa.com/uamatsu/concert/index.html>, visited September 24, 2004; <http://www.gamesarefun.com/news.php?newsid=888>, visited September 2004. I am indebted to Jennifer Kean for bringing this concert and these websites to my attention.

²⁰ Green, *Music on Deaf Ears*, chaps. 2, 3.

²¹ Shepherd, *Music as Social Text*, pp. 179-183. In email correspondence, September 18, 2004, Rhonda Baker disagrees with Shepherd's take on Cathy's view of pop music among the other young teenage girls with whom he spoke. Writing from the perspective of popular musician, Baker notes that "some teenagers who listen to pop music think more artistically, they think of the lyrics as poetry and the music as the backdrop that describes the poetry," implying that Cathy is listening more artistically than Shepherd credits her for doing. Baker also points out that "[m]any pop listeners also pride themselves in listening to music that is not 'popular'" and they are "proud that they can find/listen to music that no one else knows about – or just a few people from their group of friends know about." For this reason, Cathy isn't attracted to commercialized music (which she says degrades the

music).” Baker continues: “When she says she is attracted to the whole person – to her it is like a literary writer or a poet – she feels that she knows him by his thoughts (in the lyrics).” And “when Shepherd talks about how she enjoys the sound” Baker believes that “Cathy is describing her involvement in the music.” Rather than a “sexual” relating to the music that Shepherd construes from Cathy’s comments, Baker believes Cathy is simply describing her “love for the music;” Cathy likes sex “poetically” and “she says that she doesn’t like it to be too explicit.” Shepherd’s talk (p. 182) of rock music being “explicitly concerned with sexual expression” represents, for Baker, “an outside view. Some artists choose to focus on this, but many don’t.”

²² Clifford Geertz, *The Interpretation of Cultures: Selected Essays* (New York: Basic Books, 1973, chap. 1, his important methodological essay entitled: “Thick Description: Toward an Interpretive Theory of Culture.”

²³ Adam Kuper, *Culture: The Anthropologist’s Account* (Cambridge, MA: Harvard University Press, 1999), p. 114.

²⁴ For example, compare the first and second editions of Steven Feld, *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression* (Philadelphia: University of Pennsylvania Press, 1982, 1990) in which differences are explained by the fact that in the second edition of his book, Feld was able to more fully and correctly account for what he observed.

²⁵ On integrative levels of analysis, see Alastair Taylor, “Systems Approach to the Political Organization of Space”, *Social Science Information*, International Social Science Council 14 (1975): 7-40.

²⁶ Jorgensen, “Developmental Phases in Selected British Choirs,” *Canadian University Music Review* no. 7 (1986): 188-225.

²⁷ Jorgensen, *In Search of Music Education* (Urbana, IL: University of Illinois Press, 1997), 8-13.

²⁸ Vernon Howard, *Artistry: The Work of Artists* (Indianapolis, IN: Hackett, 1982), 183, Figure 1, on constituent elements and attainments of skills.

²⁹ Jorgensen, *In Search of Music Education*, pp. 4-8.

³⁰ *Ibid.*, pp. 13-18.

³¹ John Dewey, *Democracy and Education. An Introduction to the Philosophy of Education* ([1916]; repr., New York: The Free Press, 1944), *passim*; Shinichi Suzuki, *Nurtured by Love: A New Approach to Education*, transl., Waltraud Suzuki (New York: Exposition Press, 1969), p. 55.

³² Jorgensen, *In Search of Music Education*, pp. 18-23.

³³ *Ibid.*, pp. 23-29.

³⁴ Ibid., chap. 2.

³⁵ On the ends of music education, see David N. Aspin, "The Place of Music in the Curriculum: A Justification," *The Journal of Aesthetic Education* 16 (1) (Spring 1982): 41-55; Jorgensen, "The Aims of Music Education: A Preliminary Excursion," *The Journal of Aesthetic Education* 36 (1) (Spring 2002): 31-49; Constantijn Koopman, "Aims in the Music Education: A Conceptual Study," *Philosophy of Music Education Review* 5 (2) (Fall 1997): 63-79.

³⁶ Charlene Morton, "Response to Bennet Reimer: "Once More with Feeling: Reconciling Discrepant Accounts of Musical Affect," *Philosophy of Music Education Review* 12 (1) (Spring 2004): 55-59.

³⁷ John Dewey, *Experience and Education* ([1938]; repr., New York: Collier Books, 1963), especially chap. 3.

³⁸ See Howard, *Artistry*, chap. 6.

³⁹ Pitirim Sorokin, *Social and Cultural Dynamics*, vol. I (New York: Bedminster, 1937).

⁴⁰ For example, this position is given a conservative and Christian reading in Harold O. J. Brown, *The Sensate Culture: Western Civilization between Chaos and Transformation* (Dallas: Word Publishing, 1996).